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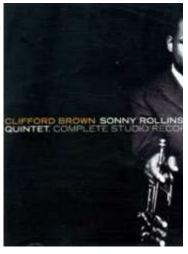
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## Clifford Brown/ Sonny Rollins/ Max Roach Quil Complete Studio Recordings

Publisher: Essential Jazz Classics

This collection contains just two albums, originally issued as Clifford Brown and Max Roach at Basin Street and Sonny Rollins Plus Four. The decision to label these two as Clifford Brown/ Sonny Rollins/ Max Roach Quintet: Complete **Recordings** is indicative of the fact that Brown died in a car crash just a few months after these recordings were made. Collecting the complete works of Rollins or Roach would include stacks of records, but Brown's legacy (along with pianist Richie Powell featured here) sadly ended at the young age of 26. The Clifford Brown/ Sonny Rollins/ Max Roach **Quintet** is special not just because of the short legacy of Brown, but because it captured three great artists at a transitional time in jazz history.



Each man in this band had cut his teeth on bebop and blues, but the group's sou compositions marks a change in style from bebop to so-called cool jazz and har comes across in more fluid melodic lines that float above chord progressions at collaboration beyond the typical "head-in...solos...head-out" format. Powell takes approach on the keyboard, but his creativity shines in compositions like "Time," piano background reminiscent of Monk, and the spirited "Gertrude's Bounce." Two Tadd Dameron show that these still young players were rooted in the smooth, swinthe big bands that were gasping their last breath in the late '50s. Sonny Rollins predictably more of a vehicle for Rollins, with two of his original songs that maaddition to the jazz canon, "Valse Hot" and "Pent-Up House." Brown rips into every gusto and certainty that one would expect in a much more mature player. His love f bursts of notes, with long lines that threaded through the changes and arpeggiated make Powell's comping almost irrelevant, shows how much he was straddling the li older styles and what was coming. Roach rumbles in the background but lets the I take most of the glory. Rollins puts in several good solos but acts very much like t during the Basin Street recordings.

Apart from hearing almost 80 minutes of wonderful soloing from legends like Brown, the group's interplay on **Clifford Brown/ Sonny Rollins/ Max Roac Complete Studio Recordings** seems almost telepathic at times. For the most p quick motifs (that were only an excuse to get to the solos, anyway) have been elaborate melodies and arrangements that showcase each instrument. There's st spirit; one can almost hear during some of these solos the joy of release after chor bit. Bringing more structure to the small group setting was a hallmark of '50s ja **Clifford Brown/ Sonny Rollins/ Max Roach Quintet: Complete Studio I** showcases musicians that almost always found that perfect balance between heart their music.

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-Fridtjof, GameVortex Communications AKA M

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